

# The Hymn

JANUARY 1969

## A PRAYER FOR AIRMEN

O RULER of the worlds of light  
That stand unveiled by silent night,  
Our airmen guide as through the sky  
They wing their flight with courage high;  
And bring them to their journey's end  
In safety, Thou, Who art their Friend.

Thou dwellest in uncharted space;  
And stars, like flowers, Thy footsteps trace;  
To seek new realms, and there explore  
The wonders never seen before,  
The heart of man Thou dost inspire  
With courage like a flame of fire.

The clouds Thy chariots Thou dost make,  
And lightning as a spear dost shake;  
Thy voice with thunder fills the sky  
And mountain ranges make reply:  
O hear us then for those who ride  
Where Thou alone canst guard and guide.

Thou hast Thy secrets none may know  
Save those whose hearts with courage glow;  
And what, in ages past, was sealed,  
Thou hast to ardent men revealed  
Where clouds, like billows white with foam,  
Spread o'er the earth a moonlit dome.

—Thomas Tiplady



## Hymnic Anniversaries of 1969

HERE IS a list of the anniversaries of hymn writers and composers and of some hymn-collections that can be celebrated in 1969: some with hymn festivals, or with the singing of selected hymns at a service, or with references to the writers-composers in sermons, articles, etc.

- 1569—Hans Tomisson's *Psalmeborg* published
- 1594—John Cosin born
- 1594—Martthaus von Lowenstein born
- 1619—Tobias Clausnitzer born
- 1694—Hans Adolph Brorson born
- 1744—*Thesaurus Musicus* published
- 1744—The tune America published anon. in *Thesaurus Musicus*
- 1744—Richard Woodward born
- 1769—Benjamin Carr born
- 1769—Thomas Kelly born
- 1794—Henry Ware, Jr. born
- 1794—William Cullen Bryant born
- 1819—Thomas Hornblower Gill born
- 1819—James Ellor born
- 1819—Richard Storrs Willard born
- 1819—James Russell Lowell born
- 1819—Josiah G. Holland born
- 1819—Isaac B. Woodbury born
- 1819—Charles Kingsley born
- 1819—Samuel Longfellow born
- 1819—Julia Ward Howe born
- 1819—Benjamin Webb born
- 1819—Joseph Scriven born
- 1819—Edwin G. Monk born
- 1819—Mary F. H. Maude born
- 1819—Philip Schaff born
- 1819—Joseph Thomas Cooper born
- 1819—B. Jacob's *National Psalmody* published
- 1819—Peder Knudsen born
- 1819—Franz Abt born
- 1844—Robert S. Bridges born
- 1844—*The Sacred Harp* published
- 1844—Frederick C. Maker born
- 1844—James A. Noble born
- 1844—Albert L. Peace born
- 1844—Richard Watson Gilder born
- 1844—Robert H. McCartney born
- 1844—Henry Eyster Jacobs born
- 1869—Thomas J. Williams born
- 1869—H. Walford Davies born
- 1894—William B. Tappan born
- 1894—Jane M. Joseph born

How many of these persons can you (or your musical friends) identify?

# The Hymn

Published by The Hymn Society of America, New York  
Volume 20 January 1969 Number 1

---

## CONTENTS

A PRAYER FOR AIRMEN .....	1
<i>Thomas Tiplady</i>	
HYMNIC ANNIVERSARIES OF 1969 .....	2
GERHARD TERSTEEGEN: THE MYSTIC HYMNWRITER .....	4
<i>Geran F. Dodson</i>	
WILLIAM HENRY HAVERGAL (1793-1870) .....	9
<i>J. Vincent Higginson</i>	
THERE'S NEED FOR NEW HYMNS .....	17
<i>Charles M. Austin</i>	
WRITING HYMNS FOR OUR TIMES .....	22
<i>Albert F. Bayly</i>	
BOOK REVIEWS .....	27
HYMNIC NEWS AND NOTES .....	29

---

WILLIAM WATKINS REID  
J. VINCENT HIGGINSON  
*Editors*

*Contributing Editors:* James Boeringer, George Brandon, William B. Giles, Alfred B. Haas, David Hugh Jones, Philip S. Watters.

---

THE HYMN is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of THE HYMN, \$5.00 yearly (accredited student members, \$3.00).

All correspondence concerning membership, literature of the Society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: RIVERSIDE 9-2867.

All correspondence concerning THE HYMN should be directed to Rev. Deane Edwards, 475 Riverside Drive, New York 10027.

Material appearing in THE HYMN may not be reproduced without written permission from the Editor.

Printed in the United States of America.



# Gerhard Tersteegen: The Mystic Hymnwriter

GERAN F. DODSON

GERHARD TERSTEEGEN, born November 25, 1697 at Moers in Westphalia, was the youngest of eight children of a tradesman, Heinrich Tersteegen. Of delicate health and scrupulous conscience, Gerhard enrolled in the Latin school at Moers, but upon the death of his father in 1703 dropped out of school and went to live with one of his brothers-in-law, a merchant at Muehlheim, with whom he remained until 1717.

During his apprenticeship at Muehlheim, he participated in the meetings of a Pietistic circle, and was led into an inner spiritual awakening. After his conversion at age sixteen he devoted entire days and nights to fasting and prayer. Soon he decided that it was God's will that he devote himself to a life of full-time Christian service. Shortly thereafter he left his brother-in-law, moved to a small cottage on the edge of town, and began earning his living by weaving silk ribbons. His diet consisted of one meager meal a day, and whatever money he saved he would give to the poor. He deemed the ascetic life the life to which God had called him, and he lived humbly for the next five years. Before too long Tersteegen experienced darkness and doubt, but finally peace returned to him and he made a new covenant with God and wrote it out in his own blood. From that time on his cottage took on a new character, and became the center of religious gatherings.

Tersteegen later took a friend to stay with him, and both worked during the daytime. At night, however, Tersteegen devoted two hours in prayer and two hours to writing devotional books and speaking about religion to private meetings of friends. The private sessions became so popular that 300 to 400 people would attend nightly, and Tersteegen gave up weaving and gladly took up a full-time informal ministry. His home came to be known as the "Pilgrim's Hut," because many found a temporary retreat and spiritual help. The Pilgrim's Hut became the refuge of hundreds of sick and spiritually troubled. The people who attended these sessions were called "Die Stillen in Lande" (the quiet fold of the land).

The Reformed Church was too involved in the mechanics of re-

---

*Mr. Dodson is minister of the Fairhope Christian Church, Fairhope, Alabama.*

ligion, Tersteegen claimed, and it neglected the inner man. Tersteegen sought to give the inner grace to people, the mystical element lacking in the Reformed Church. This self-appointed "Seelenfuehrer" was God's gift to the people of the quiet town, and he soon carried on a great deal of correspondence. New editions of his hymns and writings were constantly called for, and more than once he fell under the heavy load he gladly bore. Once he became seriously ill, at the age of sixty-one, and for the rest of his life could not continue his work. Despite his handicap he continued to write letters and see people, although one by one instead of the large gatherings to which he was accustomed.

Yet Tersteegen continued to write and conduct his nightly gatherings. He seemed to possess the ability to look past himself to what he could do to help other people. His secret is found in his *Letters*: "Let us forget ourselves. Let us rest quietly in God and find our peace in Him." His constant theme in life was, "I know a back door that leads into a kingdom that cannot be shaken, and there I can rest my spirit." He believed that there was a "little secret room" in each man's heart where his friends lived and waited for him. This highly mystical element in his teaching drew many devotees to his side.

Tersteegen never married, a fact which is probably due to two factors: the ascetic life permitted no such pleasure, and his love for God left no room for love for a wife. Because he lived the celibate life he was accused of teaching celibacy, although this charge cannot be proved.

On April 30, 1769, Tersteegen died at the age of seventy-two in the town he had lived in all his life—Muehlheim. Listed among his many accomplishments are 111 hymns which contain a note of inner praise suited for devotional use rather than for the mighty swell of a cathedral's choir. Alexander Macmillan wrote of Tersteegen, "He has thus left behind a fragrant memory as at once a saintly soul and helper of men. It may also be said that he was singularly free from the extravagances which marred the religious life of so many mystics of his time."

The mystical note is sounded throughout Tersteegen's hymnody, and he has been called the chief representative of the mystics. He believed that man's soul possessed an inner light of its own and enjoyed direct fellowship with God. In his heart he desired to become as a child, for then God and Paradise would come into his soul. He strove to be patient and to live in simplicity of body and mind, a pilgrim and stranger to the world and its cares, seeking only God's eternity.

Although a mystic, Tersteegen's hymns are free of the eroticism that is found in a few of the mystic hymns. Holy living was the theme of his hymns, which were Christ centered.



Tersteegen held a high regard for Christian hymnody in one's devotional life, for he believed hymns quieted and subdued one's emotions and drove away worries and anxieties. One is communing with the holy God when he sings, and stands before the throne of God and blends with angelic chorus as he sings God's praises. He believed that men should sing with a spirit of reverence, sincerity, simplicity, and hearty desire.

Following are some of the hymns Tersteegen wrote and which have become an integral part of Christian hymnody.

### "God Himself Is With Us"

The most widely sung of all Tersteegen's hymns is "God Himself Is With Us," a hymn which approached worship in a mystical manner. Tersteegen was very sensitive to the presence of God, and in this hymn would make God's nearness evident. God is not merely transcendent, but also within us. He pictures the worshipper going through three stages of worship: the worshipper enters the sanctuary filled with awe, love, worship, and a prayer to serve; he is assured that God will accept his praise, imperfect though it be; and finally, his song fills the sanctuary and his prayers ascend to God. Thus communion with God is achieved through prayer and song, and God reveals Himself to the worshipper. "God Himself Is With Us" has also been appropriately translated, "God Reveals His Presence." One senses the immediate contact of the soul with God, and is aware of fellowship with Him without the aid of any ritualistic mode.

*Wunderbarer Koenig* has come to be associated with the hymn, and takes its name from the German hymn to which it was first set, "Wunderbarer Koenig, Herrscher von uns allen." Strongly diatonic and consisting of short intervals, the composer is believed to have been Joachim Neander, who published both the tune and the original words in his *Bundes-Lieder* of 1680. "Wunderbarer Koenig" is also wedded to the hymn, "Gott ist Gegenwart," and is known also by the name Arnsberg.

First published in the 1789 edition of the *Moravian Hymnbook*, "God Himself Is With Us," the present translation, is a composite based mainly on the version found in the 1826 edition of the *Moravian Hymnbook*.

### "Thou Hidden Love of God, Whose Height"

John Wesley felt that "Thou Hidden Love of God, Whose Height" characterized the inner struggle through which St. Augustine went in becoming Christian, and was impressed with it so much that

he published it in his *Psalms and Hymns* of 1738. Wesley altered the text, the original words of which he read in a poem in Tersteegen's *Geistliches Blumengaertlein* and added the words:

My heart is pained, nor can it be  
At rest till it finds rest in Thee.<sup>1</sup>

The tune, *Vater Unser*, is set to Martin Luther's version of the Lord's Prayer, "Vater unser im Himmelreich," and later was set to an English version of the Lord's Prayer, by Dr. Richard Coxe, in the *Anglo-Genevan Psalter* of 1558. In the 1561 edition of the *Psalter* the tune is coupled with Kethe's version of Psalm 112, and after inclusion in other hymnals came to be known as Old 112.<sup>2</sup>

Other tunes set to the text are St. Chrysostom and St. Petersburg, the latter being found as a hymn tune in a *Choralbuch* published in 1825 at Leipzig. In this book, edited by Johannes Evangelist Gossner and Johann Heinrich Tscherlitzky, the tune was set to the hymn, "Ich bete an die Macht der Liebe."

### "God Calling Yet!"

Tersteegen wrote "God Calling Yet!" as an invitational hymn, the first stanza of which reads:

Gott rufet; sollt' ich nicht endlich hoeren?  
Wie lass ich mich bezaubern und bethoeren?  
Die kurze Freud', die kurze Zeit vergeht  
Une meine Seel' noch so gefaehrlich steht.

In 1855 Sarah Findlater wrote an English version of the hymn entitled "God Calling Yet!—and Shall I Never Harken?" She published it in *Hymns from the Land of Luther*, and in 1859 Philip Schaff included it in full from the German in his *Deutsche Gesangbuch*.

An inspiring invitational hymn, "God Calling Yet!" places emphasis on the call of God to sinful man to turn from his evil ways and place himself in the hands of God. Man's inner struggle is seen in the hymn, and Tersteegen lays clear what man can do to end his struggle and heed the call of God.

Two tunes have come to be associated with the hymn, the favorite being *Clolata* by W. St. Clair Palmer. An equally favorite tune is *Federal Street*, published by Lowell Mason in the *Boston Academy's Collection of Church Music*, 1836. The tune was originally written by Henry Kemble Oliver who allowed its publication by Mason.

### "I Sing the Praise of Love Unbounded"

"I Sing the Praise of Love Unbounded" was first published in



1757, but was not included in a hymnal until 1825, when it appeared in the *Choralbuch* of Gossner and Tscherlitzky. The hymn found its origin in one of Tersteegen's poems, "Fuer dich sei ganz mein Herz und Leben." The tune to which the text appeared in the *Choralbuch* was *Erquicke mich, du Heil der Suender*, but later came to be associated with St. Petersburg, to which the tune is usually sung today.

The hymn speaks in depth of God's love for mankind, especially in the giving of His Son to redeem the world. A thankful tone pervades the entire hymn, and leaves one with a feeling of inner peace and rest. Tersteegen's devotion and gratitude to God are clearly seen in this hymn.

### "Spirit of Grace, Thou Light of Life"

A less well known hymn, "Spirit of Grace, Thou Light of Life" appeared in the *Geistliches Blumengaertlein*, and was later printed and translated in *Songs of Eternal Life* (1858), the spirit of the hymn being preserved rather than the letter of the original. It underwent improvement by Dr. B. H. Kennedy in his 1863 version of *Hymnologica Christiana*. The tune, *Llansamlet*, comes from *Moliant Cenedl* (1920).

### A Tribute

The mystic who contributed an immense amount to individual inner growth, Gerhard Tersteegen, died a poor but happy man. He had found inner peace; and imparted the eternal message of salvation and redemption to all through his hymns. He was truly a great man.

Armin Haeussler gives this estimation of Gerhard Tersteegen:

Called "the physician" of the poor and the forsaken," regarded by his followers as a composite of the personalities of St. John and St. Bernard, adjudged as the chief representative of the mystical school in the entire field of hymnody, ranking with Joachim Neander as one of the most important hymn writers of the Reformed Church, Gerhard Tersteegen had a successful career.

### Footnotes

1. Armin Haeussler, *The Story of Our Hymns* (St. Louis, Eden Publishing House, 1952) p. 358.
2. James Moffatt, and Millar Patrick, *Handbook to the Church Hymnary* (Oxford University Press, London, 1951) p. 157-8.



# William Henry Havergal (1793-1870)

J. VINCENT HIGGINSON

AROUND 1830 some leaders of English thought turned to a re-study of pre-Reformation liturgy and in time to its hymnody. A little later others took another course, a restudy of early English Reformation psalmody, then in a period of revitalization after its decline.

One of the more prominent persons in this effort was William Henry Havergal. He was born January 18, 1793, in Clipping, Wycombe, Buckinghamshire. Although intended for the medical profession, his greater interest was in music for he had been playing the organ since he was fourteen. While he continued his interest in music during his studies at St. Edmund's Hall, Oxford, where he gained his B.A. in 1815, and his M.A. in 1819, he was ordained to the ministry in 1816.

In this the 125 year of his birth, one seeks the reason why one, then so prominent in the musical life of the period, is so little known today. Briefly, it was his conservatism, even in church music, that marked him as an exponent of the past, and not the past that looks toward the future. Julian lists a fair number of his hymns that were in common use towards the middle of the 19th century and later, but the majority of these, if not practically all, have disappeared from current hymnals. Nevertheless, his name has significance in musical research at a time when that art was practically in its infancy. His interest in the old psalmody and particularly in The Old Hundredth Psalm Tune, mark him as a leader in this area. His reprinting of the Ravenscroft *Psalter* was a noteworthy achievement in the 1840-1850 period.

After earlier appointments, Havergal was named to the church in Ashley, Worcestershire, and to St. Nicholas, Worcester, 1845, and shortly afterwards honored by being named as a canon at the cathedral. He accepted parish ministry after his retirement in 1860, combining it with travels abroad until his death. His work was severely curtailed in 1829 when he was thrown from a carriage. He suffered a bad concussion which in 1832 resulted in blindness, a handicap from which he never fully recovered. Music as a result was a solace, and any monetary reward was secondary, for the proceeds from some of his early compositions were devoted to good causes. An anthem using Heber's text "From Greenland's Icy Mountains" brought 180 pounds

---

*Mr. Higginson is first vice-president of the Hymn Society of America.*

which he donated to a church music society in which he was interested. Profits from his *Evening Service in E* and 100 *Antiphonal Chants*, dedicated to the Bishop of Oxford, were assigned "to purchase a church clock for the composer's parish." By the mid-1830's his composed works had already reached Opus 37. This was his *Evening Service in A* which won the Gresham Prize in 1836. He was successful again in 1841 when his anthem "Give Thanks," Opus 40, won the Gresham Prize for that year. Musical works by which he is generally remembered are his reprint of the Ravenscroft *Psalter*, 1845, *Old Church Psalmody*, Opus 43, 1847, a study of the *Old Hundred Psalm Tune*, 1854, and a *Hundred Psalm and Hymn Tunes*, Opus 48, 1859, which were his own compositions. Certainly these are sufficient evidence of his courage and determination to avoid periods of depression. The insight gained by the study of this older music, especially psalmody, enabled him to make extended comments on the tunes in the prefaces of his various publications.

### A Collection of Prose Chants

*An Evening Service and One Hundred Antiphonal Prose Chants*, is commonly the first of his compositions mentioned in biographies, yet it is Opus 35. Of these, in which he urges congregational participation, his Worcester Chant described as *Recte et Retro*, since it could be sung in both directions, was a favorite. Havergal's Preface, in long double columns, refers to a collection by a Mr. Jones, the organist at St. Paul's, as being among the best. Others are criticised as being stupid and dull. Jones' 1785 collection of single and double chants, sixty in all, included an "Octave Chant in D" that was popular for two reasons. This chant was used at a service in 1789 sung in gratitude for the deliverance from an affliction of George III. In 1791 the chant was again heard at a service for charity schools at which Haydn was present. Haydn was well pleased and praised the chant, but offered one slight alteration in the closing harmonies. Havergal includes these few chords in his Preface. The voice parts bespeak an older approach since the old clefs, such as the alto and tenor clefs, are used.

### The Ravenscroft Psalter

Thomas Ravenscroft (c. 1590-c. 1633) was a chorister at St. Paul's and master of music at Christ Church, London. Havergal owned a copy of the Ravenscroft *Psalter*, 1621, and he was aware of another in Rimbault's possession. Two other earlier psalters that Havergal had reference to gave him particular pleasure since neither was known to Hawkins and Burney and were not mentioned in their histories of music. Much is made of this fact in his introductory remarks, but in

these pioneering days of musical research such omissions can be understood. One was a Genevan edition, a portion of the *English Psalter* found in the library of St. Paul's, London, dated 1561. The other was a copy of John Day's *Psalter*, 1563 found by his son John East Havergal in the library of Barzen Nose College. His son was a minister at Christ Church, and also an active musician of the mid-nineteenth century. This 1563 *Psalter* was overlooked by Hawkins and Burney likely because it was catalogued as a psalter without any reference to the tunes. The psalter consisted of four small oblong volumes, each containing one of the principal parts. Among the sundry authors was William Parsons.

The reprint gives a list of the musicians whose names appear with the tunes, and is followed by a short biography for each musician if the information was available. Havergal makes a strong point of telling the reader that these harmonizers should not be taken as the composers. In his notice on certain tunes he speaks of Dowland's version of the Old Hundredth Psalm Tune as better than Ravenscroft's; and the harmonization of the *York* tune by John Milton, the father of the poet, as superior to Stubbs'. Until this century, he adds, the tune was a universal favorite in the churches and was played on chimes, sung as a lullaby by the nurses, and rated as only second to the Old Hundredth Psalm Tune. The names of three lesser musicians are added to the list since they are mentioned in relation to the psalm tunes. One, Edward Johnson, is said to have been a chaplain to Anne Boylen.

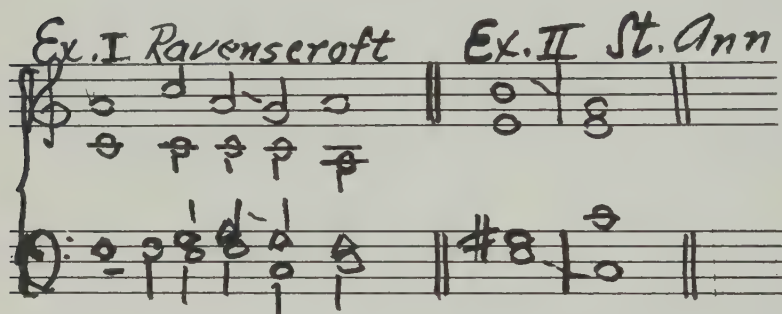
Havergal's Introductory Remarks follow, giving a biography of Ravenscroft, and an account of the "Booke" of psalms and a critique which has been divided into separate unnumbered paragraphs, to be mentioned later. The reprint contains 98 tunes including the Hymns and Songs. Most of these are church tunes which were printed, one voice only, in the psalters of the time, but forty are new and are given tune names. This, Havergal states, seems to have originated with Ravenscroft. Save in two or three instances the names are those of Cathedral cities or collegiate towns, but there is also general designations such as English, Scotch, "Welch," Northern, High Dutch, etc. since they originated in these sections or countries.

Although Ravenscroft gave the tunes in open score, Havergal for practical reasons gives them in short score, such as would be found in a hymnal. These are designated as Cantus (Treble), Medius, Tenor, which gives the tune in diamond shaped notes and Bass. This music section is divided into Hymns Evangelical (1-13); Old or Proper Tunes (14-56); Tunes of a Later Date (57-80) and Spiritual Songs (80-85).

In speaking of the tunes themselves, Havergal draws attention to the style, harmony, the use of the Tierce de Picardie, stresses the



skilfulness of the parts, and the predominance of a good melodic line which in a few instances allowed the use of parallel fifths and octaves. For instance he points out the use of parallel octaves in Ravenscroft's harmonization of the Old Hundred Psalm Tune. The Cantus and Medius he says were meant for the more skilled voices, and mention is also made of some progressions he classes as forbidden. This certainly was a remark that was questioned for in his later Prefaces he had to defend this statement.



The decay of Psalmody is attributed to the tunes being only suited to the age in which they were written, and the fact that the decline was furthered by conditions in the time of Charles I and Oliver Cromwell, and the lack of a trained group of boys to carry on the tradition. In his concluding paragraph many of the ideas are succinctly repeated and for this reason it is worth quoting.

Ravenscroft's "Booke of Psalms" was always estimated as the completest of its kind. It was justly regarded as the fount of English Psalmody. Why it ceased to be used, and why its stream dried up, is too easily accounted for. The overthrow of the Church during the Grand Rebellion, confused or estranged everything belonging to it. But that the 'booke' should have remained little else than choked and covered spring for nearly two centuries, is a discredit to those who had the power to reopen it, but who spared the requisite pains.

The present reprint of the 'booke' though justly due to the memory of Ravenscroft, is undertaken not so much to furnish a store of excellent tunes in suitable form for general use, as to present to musicians, professors and the Church at large a compendium-model of genuine psalmody. What such a psalmody was, as to both melody and harmony, in the most palmy days of the 'divine arte' may now be seen and understood. The volume is a store-house from whence ordinary skill

may derive supplies for instant use, and the contents of which composers may learn how to arrange any newer productions after the best models of by-gone days. For, they will do well to learn the rule which Dr. Crotch has happily elicited, viz: *new Church music, but no new style.*

To this is added another project. Havergal said "as speedily as practical" he would publish a selection of tunes with the Cantus and Tenor inverted, a necessary alternation "to suit our present mode of singing."

### Two Other Collections of Hymns

His *Old Church Psalmody*, Opus 43, 1847, and the *Hundred Psalm and Hymn Tunes*, Opus 48, 1859, are the principal works following the Ravenscroft *Psalter* reprint. Both collections are rare today and are only known to the writer in a reprint edited by his daughter Frances Ridley Havergal in 1871. The reprint is valuable since it contains the original Prefaces. The music however has been combined by meters, but with indications showing to which volume each belonged. The reprint has another feature that must be mentioned. This is an extra title page, *Songs of Grace and Glory*, and a special index reveals that this composite edition arranged according to meters, could be used for this collection of texts. Elsewhere the editor remarks that a similar index would be made for any other hymnal. The *Songs of Praise and Glory*, compiled by Rev. C. B. Snapp, for private, family and public use, contained 1,025 texts. Frances R. Havergal was also a composer as well as a hymn writer, and a fair number of her tunes are included in the 1871 edition.

How much time was consumed in editing the 1871 reprint can be determined by a letter she wrote to a friend on Christmas afternoon, 1871. She says,

I know I have been practically defunct to all my friends and relations since the hymnal business has been on hand; and now I may be considered come to life again, one of the signs whereof is this writing to you! Since I began the Havergal Psalms in June 1870 till now I have been steadily and hard at work without intermission (except for a Swiss tour).

In an 1870 letter she wrote that she did not wish any signature but F.R.H. to her tunes in the collection and she had also crossed off her name to the Preface. However the publishers for their own good reasons saw fit to restore her name to the Preface and her full name appears in the index giving the sources of the tunes.

Havergal's *Old Church Psalmody*, is the only work that has any great significance to our times. Havergal made several trips to Germany

and it is not surprising that he is among the early groups who introduced a few German tunes into English hymnody. These include arrangements of such tunes as BAVARIA, FRANCONIA, NARENZA, SAXONY, and there are others that he harmonized such as CULBACH, RATISBON, LUBECK etc.

Havergal's Prefatory Remarks to his *Old Church Psalmody* repeat many of the statements he made concerning the character of the tunes in the Ravenscroft *Psalter*. He was aware of changing time and the introduction of hymn melodies that were of an inappropriate style for church use. However, he does not believe all is lost for "little as flippant and self-willed singers may like them, all persons of sober taste and devout feelings delight in them." then he continues, feeling that in time "good" will replace the poorer ones. He adds, "Many individuals, who, from early initiation have been accustomed to tunes of a more light and trashy character, gradually come to a right estimate of those which are opposed to that character."

Certainly some of his earlier remarks which stated certain harmonic procedures should be avoided, were questioned and he further enlarges on the reasons. While the reader can be spared other technical details there are such items of interest as:

The tunes are printed in keys that aided in avoiding leger lines to aid the printer, and organists should be able to transpose them to suitable keys for the congregation.

It was not until Playford's era, about 1670, that the old church-tunes began to be written with equalized notation.

That the old tunes have been so altered by printers, editors, and harmonists, that they could not be justly attributed to the original composers.

In earlier times little or no account was made of the authorship of the tunes themselves. What was chiefly regarded was the harmonizing of the tunes. Playford puts his name to every tune in his folio 1671.

Mention has been made of a number of tunes from this source in current hymnals. There were reprints of *Old Church Psalmody* in 1850, 1853, 1860, and 1864 and 1871, the later edited by his daughter. Havergal, as the preface mentions, was generous with permissions to reprint any of these tunes. Many of them were taken into *Hymns Ancient and Modern* and the popularity of this hymnbook may be taken as the principal reason for their appearance elsewhere in later years.

### The Old Hundredth Psalm Tune

Between his *Old Church Psalmody* and his *Hundred Hymns and Psalm Tunes*, Havergal turned to a problem in research, the source of *The Old Hundredth Psalm Tune*. Hawkins and Burney gave a har-



monization by Damon dating to 1579. Meanwhile Havergal became aware of the tune in the psalter of 1561 found in the library at St. Paul's and another in the Brazen Nose library copy of the 1563 psalter. Many thought it was by Luther and such an attribution was made in Gardiner's collection of *Sacred Melodies*, 1812. Further evidence, falsely interpreted, pointed to Luther when about 1850 a Mr. Oliphant noted that the opening phrase duplicated that of another choral that was generally acknowledged as Luther's. The statement grew from phrase to the whole melody and served to whet Havergal's search for the truth. Probably the fact that the St. Paul's copy was a Genevan publication turned him to that area for further investigation.

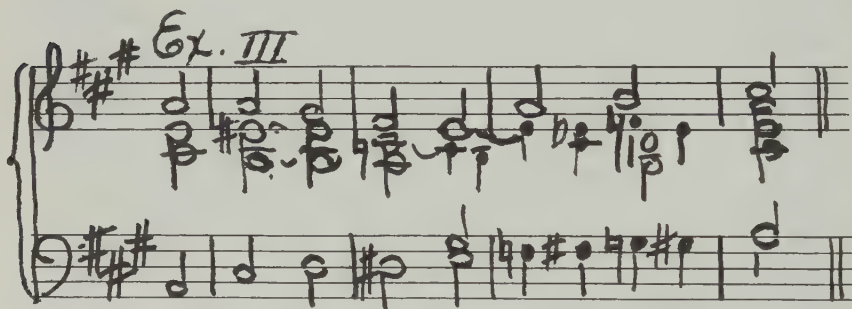
Meanwhile in America, Lowell Mason, who had included the tune in his collections, was just as interested and somehow knew that Havergal was gathering evidence. Mason began an extended European trip in 1852 and shortly after arriving in England visited with Havergal, a meeting that was to be more eventful than appeared at the moment. Later when Mason returned to England and was about to leave for America, he learned that the publisher who had promised to publish Havergal's study of the tune had failed. Havergal was in Germany at the time, but through friends Mason finally obtained the manuscript within a few hours of the ship's sailing. The study of "The Old Hundredth Psalm Tune" was published by Mason Brothers in 1854, in New York. One would only know this facet of the story if a copy of the English edition, published a few years later, were at hand.

Havergal's study, of 74 pages, has a long introduction which is followed by 28 specimens of the harmonized tune dating from 1563 in John Day's *Psalter* to 1847. The tune he says is known in almost every parish in England and the name, "The Old Hundredth Psalm Tune" is peculiar to England since it was used with the 134 Psalm in other psalters. Then he adds, "In America, an inelegant variation is made and the tune is commonly called Old Hundred, why such a departure from lingual custom and orthographic propriety should be made does not appear."

Here again he repeats many of the statements made in regard to the Ravenscroft *Psalter*. In the end he points to Franco as the author of the tune and goes into some detail to show that he might have obtained his ideas from Plain Chant. For this purpose he uses a copy of the *Evening Service* published by Novello, then in use in the Catholic chapels in London. After identifying phrases from Plain Chant tunes that he suggests were Franco's inspiration, he adds, "The only claim to originality which the writer of these pages ventures to advance, is founded on the discovery of the sources from which Franco derived the phrases of the tune. These phrases are so palpably Gregorian that

Franco's construction of the tune can be regarded only as a fragmentary compilation." Such a theory would be unacceptable today but one can not overlook the character of the modal phrases, an outgrowth of the times in which they were written.

Among the examples quoted is one taken from the *Musical World*, 1836, a magazine. This was in reality a burlesque "harmonized on the principles of the 'Dandy Sublime' and dedicated, with every appropriate feeling, to those 'profane musicians' who consider bold progressions, and daring harmonies, in plain English, unnatural modulations, and extravagant discords, as the only test of fine composition; by Thomas Adams."



Aside from the technical aspects mentioned by Havergal, he includes a few instances of the use of the tune at festivals. He mentions a concert for the benefit of the sons of the clergy given in St. Paul's in 1791. This is the instance when Haydn heard the chant of Mr. Jones. However in regard to the singing of the Old Hundredth Psalm Tune, Haydn was overwhelmed and said it was "the greatest pleasure he ever derived from the performance of music." Again in 1851 at a similar concert attended by Berlioz when the organ accompaniment was played by John Goss, Berlioz said, "To attempt to give you an idea of the effect, would be utterly useless. Compared in power and beauty to most massive musical combinations that you ever heard, it is as is St. Paul's at London to the church of Ville d' Avray and a hundred times greater." Undoubtedly he compared a village church to a cathedral.

### A Hundred Psalm and Hymn Tunes

Little need be said about the *Hundred Psalm and Hymn Tunes*, 1859 published the year before he retired from St. Nicholas, Worcester. Once again the Preface repeats the earlier statements concerning the character of the tunes and the progressions he speaks of as weak.

(Please turn to Page 21)

# There's Need For New Hymns

CHARLES M. AUSTIN

"SING to the Lord a new song," says the opening verse of Psalm 149. But last Sunday in church you probably sang old songs. Of course the old songs can be good. They represent centuries of praises collected by the church.

But people also like to praise the Lord with "new" songs—with tunes that remind them of "Up, Up and Away" or Herb Alpert's brass. With words that have a fresh sound. Fortunately for such people, help is on the way.

Within a year, the Lutheran Church in America will publish a paperback hymnal containing 20 new hymns and several contemporary liturgies. These hymnals will be "field-tested" in congregations.

"Disposable" hymnals may be designed for specific services and short-term use.

New hymns may have texts dealing with nuclear war or quotations from T. S. Eliot. Music for those words might use several instruments backgrounding the organ.

Several services may be held each Sunday with differing musical settings for different groups of people. In addition to the usual morning worship, St. Peter's Church in Manhattan has jazz vespers at 5 p.m. Luther Place Church in Washington, D.C., has a contemporary service at 1 p.m.

One person who can be credited with bringing about such a musical movement is a quiet Midwesterner named Daniel T. Moe. In fact, Dr. Moe predicts that unless hymnody begins to take on some of the vitality and freshness of the 20th century, congregational hymn-singing may be a museum activity by the year 2000.

Dr. Moe is qualified to make such a comment. He's a Ph.D., director of choral music for the University of Iowa, writer of contemporary hymns and a modern setting of the liturgy, and a member of both the Lutheran Church in America's Commission on Worship and the Inter-Lutheran Committee on Worship. This latter group hopes to produce a new hymnal by 1980.

What Dr. Moe has to say is this: "Partly as a result of Vatican II and partly because of the current folk-song craze, various types of congregational song will receive new impetus. Hymnody, for example,

---

*This article first appeared in The Lutheran, magazine of the Lutheran Church of America, and is reproduced by permission. The author is pastor of St. Mark's Church, Dubuque, Iowa.*



is already breaking away from its common stereotypes. The 'Post-McLuhan' age may come to be known in the church as the age of 'disposable or situation hymnody'—something appropriate for one occasion that will be discarded for the next, utilized this month and replaced the next.

"I hope that such hymns would add things which are currently lacking—namely, concern for urban living, technology, the problems of war in a nuclear age. We have been too protective of our worship sensibility in our reluctance to experiment with new hymn tunes and topics. What is important is that the people, not just the choirs, must be involved.

"Although not as common as it once was, singing is basic to human existence. There is something elemental about humans raising their voices in song. The protest songs, folk songs, and songs of the civil rights movements are being sung fervently by thousands. Whatever brings these songs alive, we need in the church."

These are rather far-reaching suggestions for a man who began his career in church music accidentally. The son of a Norwegian Lutheran minister in Fargo, North Dakota, Daniel Moe entered Concordia College in Minnesota with the intention of becoming a pastor. He played musical instruments, including tenor saxophone in a jazz band, and sang with the college choir.

The choir director suggested that he take a course in directing so he could help his future parish choirs. So during his senior year, young Moe took his first music course. At the end of the year he was told he had been awarded part of a scholarship given to students "likely to make a contribution to choral music."

At the same time his grades in Greek, a seminary requirement, suggested that perhaps he should not enter the ministry. So Dan Moe stayed an extra year as a music major, deciding that his ministry to the church would be in the field of music.

During graduate study he discovered his composing talents. In 1952 his first choral work, "O Praise the Lord," was published.

Then came the incident which launched the young musician into the contemporary church music field. A friend suggested that he move to Powel, Wyoming, where he could study, write music, and direct the church choir—for a congregation of 32 people.

Dan Moe accepted, and on the way to Powel learned that the congregation, Hope Lutheran, had elected him its lay minister! "My wife and I wrote my first sermon in the car between Seattle and Powel," he remembers.

"This was about as small and humble a parish as existed in this country," Dr. Moe relates, "and how was I to approach these people

musically? Either I could attempt some massive program of education, or I could start from scratch and build something new."

He chose a middle road, and by that road developed his philosophy of contemporary hymnody. Each week he wrote simple melodies for psalm verses—adding, he says, "my own particular brand of harmony and arrangements." The hymns were mimeographed, handed out at the door each Sunday morning, and rehearsed before the service.

A dozen hymns were written this way, one of them now a full choral arrangement, "God Be Merciful Unto Us."

"This incident," says Dr. Moe, "coming at the beginning of my professional development, had a profound influence upon my life. In this situation, I had to be concerned for the people and to write music that was right for them. My experiences showed me how much impact congregational singing could have on people." The discovery was even more striking when he discovered that virtually no one was writing modern hymns at that time.

This concern for church music led Dr. Moe to write a host of hymns, a contemporary setting of the liturgy published by the Lutheran Student Association, and more than 30 choral selections.

The distribution of more than 60,000 copies of Dr. Moe's contemporary liturgy further convinced him that there is a need for up-to-date church music.

Some people in any congregation want to sing only the "old favorite" hymns. But many desire new music. Dr. Moe feels that Lutherans are rightly proud of their rich heritage of hymnody and liturgical music. "To a certain extent, our *Service Book and Hymnal* can serve all worshipers since it combines the varying traditions which make up the Lutheran Church in America. For a large segment of our people, the best hymns of the *Service Book and Hymnal* are adequate.

"But the church has a variety of worship needs, more so now than ever before. We should busy ourselves with creating a new variety of church music which will speak to the many groups—young people, adults, educated and uneducated—within the church."

To allow such groups to worship in tune with their individual needs and attitudes, Dr. Moe suggests that the church produce worship materials in an inexpensive, temporary form. "We need not feel that a hymn has to be bound in a hard-cover hymnal before we can use it," he says. "We may want hymns suitable for a particular national situation, or a convention of the church, or any special concern of our people. These hymns would have to be in a temporary form, for use only as long as they are suitable. In this way we can begin to accept many styles of worship forms."

Hymns must also deal with the various levels of worship attitudes

within the church, the musician noted. Young people are more often reached by pop and folk-rock music than by chorales and Gregorian tunes. They need hymns in these forms. Dr. Moe's wife and three sons (one a seven-year-old violinist) sing together at family devotions. "Young children understand rhythm, and we sing hymns accompanied by spoons, cymbals, wood blocks—in one grand cacophony of praise!"

Adults who are grappling with modern secular thought, current theology, and the complexities of the technological age may find the hymns of past ages indifferent to their concerns. They may require hymns which have their roots in *Time* magazine rather than in medieval piety.

Some materials of this type are already available, Dr. Moe points out. Augsburg Publishing House has produced two pamphlets containing "Four Contemporary Hymns." Five of Dr. Moe's hymns are included in the eight selections. Some of the hymns have also been published as choir anthems.

"These hymns may pass out of existence," Dr. Moe states. "As a composer, I'm not concerned about endurance. I'd like to be of service. If what I write is useful for a few years and then is discarded, I'm glad it was useful for a time. We cannot continue in traditional forms without at the same time developing new forms."

The musician himself moves freely from one form to another. In his work as director of choral music for the University of Iowa, Iowa City, he conducts pieces which are "far-out." As director of music for Gloria Dei Lutheran Church, "my work looks conservative to my musical colleagues," he says.

Dr. Moe's pastor, the Rev. Roy Wingate, extols the composer's ability to "relate his technical skills and contemporary enthusiasm to the congregation and to make his musical concerns meaningful to them." Dr. Moe serves on the board of the Lutheran Student Foundation in Iowa City and thinks that it is important "for my students, who know me as a contemporary musician, to see me conducting church music on Sunday morning."

But good new hymns are hard to find. "There is a tremendous shortage of hymn materials," Dr. Moe explains. "It takes a special commitment for an artist to address himself to such a humble form as the congregational hymn. The writer needs the unique skills connected with hymn-writing, and he needs an awareness of 20th century man and 20th century theology."

The shortage of new hymns is shown by the lack of new music in the *Service Book and Hymnal*. The editors had hoped to include many new hymns but out of 500 submitted, they chose fewer than ten as suitable. When the Lutheran Society for Worship, Music, and the



Arts recently conducted a hymn-writing competition, the judges felt that they could not award any first prizes. Hymns submitted were either lacking in theological concreteness or musical integrity.

Dr. Moe, who uses psalm paraphrases frequently in his own hymn-writing, claims that composers are waiting for good texts to set to music. "We need uniquely contemporary words—words as modern as those of T. S. Eliot, W. H. Auden, or Marshall McLuhan. There is a need for sensitive Christians who possess the literary and musical ability to try expressing their concerns in a hymn format."

Dr. Moe advocates experimenting with new musical arrangements of old hymns, applying the modern techniques of harmony and accompaniment, and using instruments as backgrounds. One of Dr. Moe's hymns, "I Lift Up My Eyes," is deceptively modern. The tune is a simple melody and the harmony adds modern musical flavor.

The musician is optimistic about the future of worship. "There are many exciting possibilities," he says. "Given the rich sound of the organ, contemporary anthems, relevant sermons, modern hymns and accompaniment, in a striking architectural setting—then we have the worship of the church at its best."

---

*(Continued from Page 16)*

Nonetheless, he again had to sustain the principles against objections. Havergal further states his belief in them by adding, "the writer most firmly adheres (to them) because he believes them grounded in undisputable truth."

These tunes were all original with Havergal and in the 1871 reprint others were added from manuscripts as well as a number composed by his daughter. Evidently Havergal in the original edition made a selection of his tunes for he states that they "were selected after the model of *Old Church Psalmody* and names taken from the Bible and the natural geography of the Bible. Few are in use today although PLAYFORD, and ZOAN are found, as well as CLAUDIA by his daughter, in certain hymnals. These tunes were written over a period of years at odd moments and during periods of travel and one can certainly agree that they were, in his words, "the recreative solace of many a valetudinarian hour, both at home and abroad."

Times have changed and Havergal has for all practical purposes been largely passed by. He was, however, a pioneer in these early decades of musical research and his antiquarian spirit did in his time serve to bring a better standard in the revival of metrical psalmody. His sincere efforts deserve greater respect since they were handicapped by impaired eyesight.

# Writing Hymns For Our Times

REV. ALBERT F. BAYLY

HYMNS for corporate worship need to be different from poems expressing a private and individual response to experience.

The editors of *Songs of Praise* (1925), stimulated by the influence of Robert Bridges in his *Yattendon Hymnal*, had the laudable desire to raise the poetic as well as the musical standard of hymns. "In the future," they hoped, "intelligent men will be able to take up a hymn book and read it with as much interest and appreciation as any other collection of poetry or music." But they sometimes forgot that a true congregational hymn must be simple in expression. Hymns may deal with the most profound ideas, but unless these are expressed in the simplest and clearest possible way they can be nothing but words to many of those who sing them. It is easy enough to follow Bridges as he addresses man with the words:—

Higher and higher shall thy thoughts aspire,  
Unto the stars of heaven, and pass away

But what can the average member of a congregation make of the lines that follow?

And earth renew the buds of thy desire  
In fleeting blooms of everlasting day.

Long before the end of that verse the aspiring thoughts of the worshipper are likely to have passed away beyond the stars of heaven into blankness!

A sentence used of the tributes paid in Parliament to the late President Kennedy after his assassination might well be taken to heart by hymn writers: "There is a sense in which only small words are big enough." To put in small words and phrases, without bathos, without clichés, with a feeling for the proper dignity of worship and the rhythmic quality needed in a hymn—to express thus our human response to God in his truth and glory, and to interpret our human experience in this light—that is surely what the hymn writer must try to do. And he must be sensitive to the knowledge and modes of life and expression of his time; not in order to say just what his con-

---

*This article, by one of Great Britain's most distinguished hymn writers is taken (in part) from an address he gave to the Hymn Society of Great Britain and Ireland. It was first published in the Bulletin of the Hymn Society of Great Britain and Ireland.*

temporaries think and feel, but to express the response of a man of faith to experience of the world in which he lives.

Before we look at some efforts of hymn writers to do this, let us take a quick look at some features of the "human situation" which have emerged in the last forty years.

The second world war struck a cruel blow at the idealism and hopes for world peace expressed in the creation of the League of Nations. Even with the United Nations, most people today have much more sober and limited hopes about the immediate future of world relationships. Out of the second war emerged the ominous cloud of the nuclear bomb, which still hangs darkly over the whole of human life. The post-second war period has brought the virtual end of the great empires of the western world, and the growth of race consciousness and conflict. New world powers have emerged or developed strength and influence. Technology has made enormous strides. *Songs of Praise* appeared about the same time as radio broadcasting. Now we have T.V., with color as its latest gift. Space-travel is with us. Air-travel is commonplace, and the motor car has made millions mobile in a new way. Biological science has also made tremendous progress, and now seems near the brink of creating life. The transplanting of human organs raises new problems for thought about personality.

But with growing appreciation of man's almost limitless power in the natural sphere goes deep questioning of his capacity to use this power safely and beneficially. Each new discovery or achievement brings a new danger.

In theology the past forty years have seen Karl Barth's "Word of God" transcendentalism displace an earlier liberalism, and Bonhoeffer's "Religionless Christianity" prepare the way for the "Honest to God" school. Now the influence of Teilhard de Chardin promises a new *rapprochement* between science and a revived Christian humanism. In sharp contrast to this development, "conservative evangelicalism" seems in some quarters to have strengthened its appeal.

Meanwhile, in our own country at least, the tide for Christianity, certainly as measured by the strength and influence of the Church, has been generally ebbing, and phrases such as "a post-Christian society," and "Britain a mission-field" are commonly used. Humanism divorced from Christian beliefs seems to gain wide acceptance. At the same time the Ecumenical Movement has drawn the churches closer together, and the world mission of the church has entered on a new stage.

Such are some at least of the changes which have affected the climate for our Faith in the last forty years, since *Songs of Praise* appeared. In what ways may we expect the hymn writer to respond to



them if his words are to express a living, relevant Faith for such times?

First, we may certainly expect him, or her, to take account of new and significant aspects of the world in which men live. Science and technology now touch our lives at so many points that to sing hymns without reference to them must encourage the idea that religion and worship are irrelevant to much of life.

A number of attempts are now being made to meet this need. *The Rodborough Hymnal*, edited by John and Mary Ticehurst, includes some, among them John Ticehurst's own hymn,

O God of towns and city squares  
Where rush-hour kills our morning prayers

with its third verse:

O God—of office desk and stool,  
Of drawing-board and typing-pool,  
Of every shop and store;  
Of those with friends, and those without,  
Of those with faith, and those with doubt—  
Be near us evermore.

Our own honored and deeply mourned member Donald Hughes provides another example in his "Creator of the universe" with its last verse 3:—

Make every desk an altar, Lord  
Our studying a prayer;  
The classroom doors cathedral gates  
To those who enter there.  
Let science find in Thee its Truth;  
Technology its goal;  
Philosophy its noblest Thought  
Thy light makes knowledge whole!

If I may be forgiven illustrations from my own hymns, "Lord, Thy Kingdom bring triumphant" includes a fairly wide range of modern interests and activities, among them:—

The far-borne broadcast tidings  
Speaking peace from land to land.

Another hymn, "Thy first great gift was light," refers to T.V. as well as radio, in verse 4 affirming:—

Those broadcast waves that bring,  
With tireless speed,  
A vision or a voice,  
Were first Thy deed.

But the modern hymn writer's task is not just to crowd his lines with as many aspects of contemporary life as he has room for, but to relate these and the thoughts they evoke imaginatively and effectively to religious faith. In *Rodborough Hymnal*, "Lord of the boundless curves of space," was inspired by a B.B.C. program talk on "Poetry and Science." Put alongside this a fine hymn for young people (*Sunday School Praise*) by R. W. Callin, "Lift to heaven your wondering faces."

The late Rev. H. D. Oliver encouraged me some years ago to write hymns with modern metaphors. One which resulted from this was "Thine is the Kingdom, the power and the glory." Verse 2 reads:—

Thine is the Kingdom, the power and the glory;  
Kingdom of righteousness, beauty and thought;  
Power of the turbine, of aircraft and radar;  
Glory designer and craftsman have wrought.

It would be impossible to write thoughtfully and adequately about modern developments such as nuclear power without dealing with the threats they pose to man's well-being, and their challenge to conscience:—

Locked in the atom God has stored a secret might,  
Energy unmeasured hidden deep from human sight:  
Gift of God for blessing, made by man the tool of fear;  
Shall it evermore be so?

Nahum's dirge over fallen Nineveh can provide a starting point in trying to bring home one of the supreme issues before modern man. Cf. "She was a city proudly strong."

Our modern dilemma and dangers arise not only from our handling of natural forces, but from new developments in our relationship with our fellow men. Since the days of *Songs of Praise* race relationships have entered an acute phase, and this in turn has influenced the hymn writer seeking to deal with the church's world mission. Joan Rogers' hymn in *Rodborough Hymnal* provides a good illustration. Beginning with the familiar New Testament thought "The Shepherd has yet other sheep" and the command "Go into all the world" the author passes quickly to the modern scene in verses 2-4. The last verse begins:—

Thou knowest, Lord, we fail to own  
That all in Thee are one,  
Our distant brethren we forget;  
Those in our midst we shun.

During the past forty years the whole aspect of the church's world mission has changed. The Church-Mission relationship has given place to one between church and church. The former "sending countries" have become mission fields themselves. The Ecumenical Movement has built up a consciousness among Christians of world-wide partnership in a common task. Once familiar "missionary" hymns such as "From Greenland's icy mountains," and even "Hills of the north, rejoice," are now out-of-date, and the situation requires a new approach from the hymn writer. Ever since I wrote my first hymn, "Rejoice O People," in 1945 I have tried to keep this in mind. If we cannot now sing "Hills of the north" feeling that it fits the modern situation, we can either use a revised form (cf. *Hymns for Church and School*, No. 188) or sing the excellent tune LITTLE CORNARD perhaps with words such as these (the last verse of "Again I say") :—

Christ shall mankind unite,  
 Love His design fulfil,  
 Science His truth declare,  
 Power shall obey His will.  
 His might to save, His right to claim  
 This great world's life we now proclaim.

The Bible is another area of the Christian's "world" where time has brought change that the hymn writer must take into account. Christians may draw various conclusions still from new knowledge of its background and critical examination of its contents. But most would agree that these factors cannot be ignored, and that there is a real need for hymns which express in a new way our response to the living Word of God which still speaks to us through the Holy Scriptures. David W. Morgan, in his winning hymn in the 1967 Free Church Choir Union competition, "O Thou beyond all time and space," does this well. In a number of my own hymns I have tried to deal in a positive way, not only with the Bible as a whole, but with the message of particular books—especially the prophets. A hymn on Amos ("Rejoice O People") ends:—

Still we hear Thy word in thunder,  
 But the thunder of love's might;  
 Now we see in grateful wonder  
 Mercy dawn on judgment's night:  
 Love triumphant  
 Breaks in glory on our sight.

Current theological thinking is naturally reflected in hymn writing, now as in the past. The most recent theological ferment, evoked by the Bishop of Woolwich's "Honest to God," soon moved Christopher



Driver to a hymn, "We met you, Lord, one evening in the way" (*Prism*, May 1963, and *Hymns and Psalms for Living in the New*). There is thought in this hymn. The writer is sensitive both to the Bishop's ideas and to the world in which the hymn-singer lives (although allusions to "quota" and "contract" would "ring a bell" only for a small proportion of possible users). But has C. Driver written here a true congregational hymn? A footnote suggests that he is not sure. David Goodall's "The world He loves" beginning "When the pious prayers we make" is another hymn with a cutting edge of thought and expression for our generation.

Erik Routley, in his recent "Hymns For Today and Tomorrow," writes, "I advocate a return to the carol in our public praise as a first step to good hymn writing." He finds the special genius of ancient ages expressed in carols which "make those bold collocations of ideas which Protestantism normally separates," using as an illustration "Tomorrow shall be my dancing day." Such carols "juxtapose the passion and *laughter*, redemption and the *dance*, atonement and a *love song*." Strongly reminiscent of this is Sydney Carter's modern carol (which Erik Routley quotes), "Lord of the dance" (*Hymns and Psalms for Living in the New*). Another modern carol, by R. F. Colvile, winning entry in a *Sunday Times* competition in 1958, begins:—

Joseph came to Somers Town, behind the Euston Road  
Evicted from his caravan and now of no abode;  
Mary sought a lodging there, shelter for her head,  
But all the jostling houses could offer them no bed.

### Book Reviews

*Tune In*, edited by Herman C. Ahrens, Jr. Philadelphia, 1968: Pilgrim Press; 95 pages, \$2.95.

The editor of *Youth* magazine, official publication of the United Church of Christ, the Episcopal Church, and the Church of the Brethren, presents here a group of modern prayers for teen-agers and youth. They have all previously been printed from time to time in *Youth*. There are some thirty contributors to this anthology—most of them young in years, the others "young in spirit."

The editor points out that the prayers are the most popular feature of his magazine, adding, "The reason is that the prayers attempt to treat youth's problems honestly. They do not treat God as an unsearchable, omnipotent figure, or a 'gentle lamb of Calvary,' or a stern judge ready to cast sinners into hell. Rather, they treat him as a friend and confidant. The most common response to God in the book is the one who understands what the teen is trying to do—even when no one else does." The book avoids the

"religious language" of the churches, and at the same time avoids slang and the language associated with the hippies.

The subject matter, too, is unique in prayers. There is a prayer thanking God for automobiles, one for hamburgers and onions, for the mystery of sex, for relief from a sense of loneliness and misunderstanding. Yet all are reverent and sincere.

A prayer entitled, "I Love My Country" will suffice to show one facet of this presentation of modern prayer by youth:

"O God, I love my country. But my pride does not hide my discontent. We have too easily forgotten that your love and truth molded the men who shaped our nation's ideals of freedom, justice, and equality.

"While we condemn the atheist enemy who denies you, many of us ignore you.

"While we grow fat with the luxury living of our prosperous economy, we cringe at the pleas of poverty.

"While we shout our slogans of freedom and equality, we push aside minorities, we silence the voices of honest dissent, and we nurture our own deep-rooted prejudices.

"While we design computers to decipher our complex, fast-changing, scientific world, we are soothed by easy answers.

"While we boast of a country governed by the people, we are stifled by the apathy of its good citizens.

"O God, help me to know what is right. Nourish the love within me that I may extend my hand to those who disturb me most."

*The Hymnbook of the Ages*, by Paul Christopher Warren. New York, 1968: United Presbyterian Women; 64 pages, 20 cents.

This is a concise and helpful study guide to the Psalms, prepared by the minister of the Second Presbyterian Church of Baltimore, and intended for both individual and group use. Prepared for the women of the United Presbyterian Church, USA, it is nevertheless inspiring and stimulating for everyone interested in considering the Psalms as poetry, as devotional material, and as mature religious thought. For the teacher there are lesson outlines and points on logical presentation. There are ten lessons, or chapters, each with suggested readings in the Psalms, and with discussion questions.

Chapters are entitled: Why the Psalms? Exploring the Psalter; God of all nature; Learning from the past; Psalms of confession and forgiveness; Facing the problem of evil; Unlearning our hatreds; Songs we remember; Hymns of praise and thanksgiving; Christ in the Psalms.

*The Hymnbook of the Ages* is an excellent first course, or refresher course, in the understanding of what was for many generations of Christians their original and only book of praise and song.

---

*Worship and Hymns for All Occasions*, edited by W. Lawrence Curry. Philadelphia, 1968: Westminster Press; 320 pages, \$2.25.

This volume of 256 hymns, together with a wide variety of collects, prayers, responsive readings, and other aids for services of worship, has been prepared primarily with youth and adults in mind, and

with the understanding that "young people are part of the worshipping community along with adults." It has been planned for churches of all denominations, for interfaith groups, colleges, and universities. The committee that compiled it describes it as "an all-purpose book. The choice of material reflects a new and growing interest in and understanding of the meaning and action of worship in the church."

Two hundred fifty-six of the best of the standard hymns of the church are to be found here. The music is within the singing range of the average congregation. And one is glad to note that an attempt has been made to include some of the best new texts and best new tunes created within recent decades. This gives a rather unique ecumenical character to the volume.

Most of the "objectionable" or "questionable" hymns still carried in some recent books from earlier generations are not to be found here. This helps to account for the fact that the number of hymns is not

much more than half the number found in many "standard" denominational books. Yet one could wish that half a hundred or so "good new" texts and tunes from the 20th century might have been added.

This new hymnal can be cheerfully recommended to churches and institutions desiring the best in Christian song and worship materials.

---

*Who's Who of Hymn Writers*, by Ronald W. Thomas. London, England, 1967: Epworth Press; distributed by Lawrence Verry, Inc., Mystic, Conn.; 103 pages, \$3.50.

This is a concise alphabetical guide to the biographies of the principal hymn-writers of the English-speaking world—277 writers of the favorite texts from the pens of British, continental and American writers. While for some of the hymn writers one might wish more extended life stories, the book makes a ready and useful reference volume for the clergyman who wants "a few sentences" to introduce a hymn or an author to a congregation.

### Hymnic News and Notes

*The Rev. L. Crosby Deaton*, pastor of Zion Lutheran Church, Wilmington, Del., has been named chairman of the Inter-Lutheran Commission on Worship. The secretary is Dr. Theodore F. Liefeld, professor of New Testament at the Evangelical Lutheran Theological Seminary in Columbus, Ohio. The commission is composed of representatives of five Lutheran bodies in North America and is charged with producing new "common worship materials, both liturgical and hymnological." Its ultimate goal—some

years hence—is the production of a new common liturgy and hymnal for the participating churches. The five cooperating bodies are the Lutheran Church in America, American Lutheran Church, Missouri Synod Lutheran Church, Synod of Evangelical Lutheran Churches, and the Evangelical Lutheran Church of Canada. The commission is currently receiving and reviewing new hymn texts, new hymn tunes, liturgical texts, and liturgical music. It hopes in the summer of 1969 to publish a preliminary group of new



hymn texts, and a liturgical service. It has already made progress and reached general agreement on common wordings for the Lord's Prayer, the Apostles' Creed, the Nicene Creed, the Sanctus and the Gloria.

---

*Dr. Walter E. Buszin*, well-known hymnologist, still connected with Concordia Seminary, St. Louis, Mo., has spent the past year as librarian at Boys Town, Nebraska, where he has been recovering from an earlier illness. On November 10, Concordia dedicated to Dr. Buszin a room in the Seminary library—a library he has helped furnish during twenty years of service there. During his years at Concordia he received three honorary doctorates in recognition of his contributions to hymnology, liturgy, and theology.

---

*A folk singing team*, known as "Dust and Ashes," has been added to the staff of the General Board of Evangelism of the United Methodist Church. Composed of two 1968 graduates of Wesley Theological Seminary, Washington, D.C., the team is available to local churches, district and annual conference youth and student gatherings, college and seminary groups and others. Their services are not limited to United Methodist groups. In a statement concerning their musical ministry Tom Page and Jim Moore said: "The object of the church is to communicate, to help people to understand, and to do so means to speak in today's language. We have found that the medium which most adequately communicates the eternal truths of God to today's teenager and young adult is the contemporary folk song." The Rev. William

Garrett, director of Youth Projects for the Board of Evangelism, noted that many members of the younger generation either write off the church as irrelevant or ignore its message because churches do not speak their language. But many youth have taken guitar in hand and are expressing their deep feelings about parent-youth communication, world hunger, race relations, poverty, Christian love and other subjects. "It is this current interest to which the Board of Evangelism is seeking to respond by adding 'Dust and Ashes' to the staff," said Mr. Garrett.

---

*The committee of judges* for the current "Mission of the Church" new hymn quest is composed of the Rev. Chester E. Hodgson, Dr. Morgan P. Noyes, the Rev. David L. Parker, Miss Helen E. Pfatteicher, Miss Betty Thompson, Dr. Philip S. Watters, the Rev. Robert R. Wright, and with Dr. Deane Edwards (ex-officio.)

---

*The 11th annual Rochester Festival of Religious Arts* will be held from April 18 to 27, 1969, in Central Presbyterian Church, 50 Plymouth Ave. North, (Rochester, N.Y. 14614). The purpose of the festival is to encourage artists to express religious faith in works which will communicate to contemporary culture and to provide a means for the exhibition of these works. The festival will include a juried art exhibition, competitions in music, poetry, and photography. The poetry competition will be held for poems of 24 lines or less which exhibit the poet's religious faith. Entrants are encouraged to use the suggested bib-

lical texts (Psalm 139, or Matthew 25.) First prize is \$100; second, \$50; third, \$30. Only one entry may be made by a person. Entries must be accompanied by a fee of \$1, and must be received before March 1, 1969. For further details, entry blanks, etc., write the Festival at the address above, indicating the class in which entry is to be made.

---

*The long-neglected and "lost" grave* of Kentucky-born composer Jonathan Edwards Spilman has been discovered in Flora, Illinois, by an intrepid researcher in early mid-western history—Common Pleas Judge Earl R. Hoover, of Cleveland, Ohio. One of the Judge's historical hobbies is the search for old American songs, and it was in pursuit of this hobby that he came upon the trail of Spilman and his lost history. . . . Spilman was a song and hymn tune composer of many oldtime favorite melodies, according to Judge Hoover. His most famous composition was the popular tune to Robert Burns' words, "Flow Gently, Sweet Afton,"; and he also composed one of the two tunes used with Luther's "Away In a Manger." Spilman was born in Greenville, Kentucky, on April 15, 1812. He was educated at Illinois College, Jacksonville, and at Transylvania College of Law, Lexington, Kentucky. He practiced law in Kentucky for 18 years, and then entered the Presbyterian ministry. His ministry was served in Kentucky, Mississippi, and Illinois. It was during his years as a lawyer and later as a minister that he composed his songs and hymns. Seven of his songs are listed in the Library of Congress. . . . Spilman died on May 23, 1896, while serving as a

supply minister in the Presbyterian Church of Flora, Illinois. According to the records, Spilman was married to Eliza Taylor, a niece of President Zachary Taylor. . . . For those interested there is a full account of Spilman's life and of Judge Hoover's search for his story and grave in the July 1968 issue of the Register of the *Kentucky Historical Society*, Old State House, Frankfort, Kentucky.

---

*There is a highly perceptive article* on "The Music of Protest"—its cry for action and answers—by Burt Korall in the November 16, 1968 issue of the *Saturday Review*. . . . "Whatever the plight of America, its music indicates that the young are reaching out to find it and themselves," says the author. "Youth damns the past, defines the diseased present, and demands change. Their outrage and defiance takes various forms—from direct confrontation and protest, satire, love in the face of hate, to drugs and dropping out. What remains constant is a flood of commentary—youth taking the world's pulse and their own, using music to purge themselves, while increasingly irritating and provoking the forces of reaction. In essence, they function as an alarm clock for the country and march to the tune of their aspirations, hoping to obtain sanity, reason, physical and mental mobility, love and, most important, realistic appraisal on a mass level." . . . Follows an examination of the new forms of music, and a number of the better quoted songs that are being produced for the generation now getting the nation's and the world's attention. None of these are *hymns* in the Hymn Society of America's



definition of a hymn. But anyone seriously attempting to write or compose for protesting youth should read these five pages—and then read them over again and again.

*An interesting article, entitled "The Story of the Crusade Hymn" appears in the Baptist publication, The Church Musician of October 1968. It is the story of a new text and music that has spread in Brazil and other South American countries growing out of the denomination's recent evangelistic crusade. As Bill H. Ichter, missionary, composer of the music, writes to The Hymn: "This story tells of the official hymn of the Crusade of the Americas. This Crusade embraces a movement of Baptists numbering some 23 million. The hymn has four official texts—English, Spanish, French and Portuguese. While in Houston in July it was sung in Chinese at the Southern Baptist Convention. Recently at a Crusade of the Americas meeting here in Brazil, four different ethnic choirs sang it in German, Russian, Latvian, and Spanish. The hymn with official English text will be presented in the spring by three network telecasts sponsored by the Crusade of the Americas. It will be presented by "the Singing Churchmen of Oklahoma" accompanied by a brass choir.*

*The biennial convocation of the National Fellowship of Methodist Musicians of the United Methodist Church will be held August 6 to 13, 1969 at Morningside College, Sioux City, Iowa. Announcement of the event was made by Dr. Cecil E. Lapo, executive secretary of the fellowship and director of the ministry of music for the Division of the Local Church in the denomination's General Board of Education. Executive officers of the National Fellowship are the Rev. William K. Burns, Maplewood, N.J., president; the Rev. Philip R. Dietterich, Westfield, N.J., vice-president; Barbara (Mrs. Byron O.) Blair, Lafayette, Ind., secretary; Roy E. Johnson, Dallas, Texas, past-president. Leaders for the convocation include: The Rev. Dr. Erik Routley, Scottish clergyman, authority on hymns, hymn tunes and church music; the Rev. Dr. Alfred B. Haas, faculty member Wyoming Seminary, Kingston, Pa.; Dr. Thomas Dunn, New York City, choral director; Jane Marshall, Dallas, Texas, composer and choral director; the Rev. Dr. Ernest T. Dixon, Jr., president of Philander Smith College, Little Rock, Arkansas; Wilma Jensen, Oklahoma City, organ recitalist. Information regarding registration may be obtained from the Director, Ministry of Music, P.O. Box 871, Nashville, Tenn. 37202.*